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ABSTRACT

The eight articles in this journal issue deal with the classroom study of language. They address such topics as dealing with student dialects and teaching about dialects; creating environments in which "languaging" can take place; using stylistic analysis to explain a literary text; teaching high school students to write research papers on aspects of the English language; using advertising copy to teach students about stylistic components of language; providing environmental experiences that stimulate the language development of preschool children who demonstrate developmental delays in language; and preparing high school students to use "college-level English." (GW)

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Approaching Language Study in English Class

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ILLINOIS ENGLISH BULLETIN

Illinois Association of Teachers of English

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ILLINOIS ENGLISH BULLETIN

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Vol. 65, No. 2 Urbana, Illinois Winter, 1978

A Message From Your Editor

This issue brings you articles on language — the component of English study most often neglected in the classroom. Making a plea for inductive methodology, R. Baird Shuman, Director of English Education at the University of Illinois, opens the issue with a valuable overview of some central issues. In his article, "Creating Environments and Strategies for Languaging," he gives suggestions for teaching dialects and basic lexicography and provides guidance for teachers worried about the prescriptive/descriptive dilemma. You'll find useful teaching tips in his article as well as valuable sources for further information.

A University of Illinois colleague, Professor Dennis E. Baron, tackles the difficult task of reviewing, in terms a non-linguist can understand, the range of concerns to be found in recent scholarship on stylistics. His article, "Stylistics and Literary Criticism," presents an excellent introduction to this very specialized area of language study and suggests ways that stylistic analysis can help to explain a literary text.

Practical suggestions abound in the articles contributed by Illinois high school teachers and English-Education specialists. Marilou Latocha describes how she incorporates language study into her research paper unit at Morgan Park High School, and Evelyn Schroth of the English Department at Western Illinois University shows how advertising copy can provide useful models for illustrating idea relationship structures. Lavonne Mueller, a faculty member at DeKalb High School, describes in "Name Language" her original approach to the study of metaphor and symbol — an approach which, incidentally, provides an interesting exercise in self-image projection. Finally, Professor Evelyn Haught of Eastern Illinois University shows how dialectal differences can be made vivid to students; her eye-catching title illustrates what she means.

The issue concludes with important information for those interested in improving articulation at both ends of the educational ladder. Barbara Lowenthal, in her article "Language and the Pre-Schooler" gives insight into developmental factors related to language acquisition. And, lastly, Professor A. M. Tibbetts, Director of Freshman Rhetoric at the University of Illinois, puts on record his reply to a frequently posed question in "Preparing Students to Use 'College-Level' English."

Please note the reminder of the IATE call for student writing to be considered for publication in the late spring issue of the *Illinois English Bulletin*. You are urged to pay special attention to the contest rules, some of which have been changed from last year. The modifications have been requested by the members of this year's Judging Committees. With the number of entries steadily increasing, they cannot be expected to spend time over papers that are difficult to read or identify. Although they sincerely hope that students will not have their writing disqualified because of

their teachers' disregard of the prescribed format and procedures, they intend to be very strict. A few minutes of your time proofreading, labelling or, perhaps, retyping the work of your students will be greatly appreciated. Please be considerate of your fellow-teachers who have generously volunteered for this important but time-consuming task of reading and judging all submitted student writing.

DOROTHY MATTHEWS
Editor

Creating Environments and Strategies for Languaging

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As unlikely as it may seem, many secondary school English teachers are afraid of language. Perhaps this is because they have been exposed to more formal instruction in literature than in language.[1] Perhaps this is because they associate the study of language with the study of grammar, although grammar is but one aspect of language study. Neil Postman has argued persuasively for attention to the language of advertising, the language of news reporting, the language of politics, the language of religion and prayer, and the language of science.[2] R. W. Reising reminds teachers that "history of the language, semantics, lexicography, etymology, kinesics, regional dialects, and social dialects are among the possibilities worthy of attention [in teaching language]."[3] In their eminently useful book, *Linguistics: A Revolution in Teaching,*[4] Neil Postman and Charles Weingartner suggest many ways by which to interest students in language without forcing them to concentrate on grammar. Student involvement in experiences of *languaging* will build on the interest and experiential bases of students and lead them to a realization that language is a living, organic, and exciting phenomenon.

The English Teacher and Student Dialects

Stephen N. Judy observes, "In coming of age, young people learn the language that supports their communications needs."[5] Judy further contends that "as a person grows, his language grows with him."[6] These observations are completely in line with Edward Sapir's earlier statement, "The latent content of all language is the same — the intuitive *science* of experience."[7] When we talk about a student's "right to his/her own language," we are talking about

a *fait accompli*. Everyone who communicates verbally does so within the confines of his/her own linguistic context. Everyone who uses language has claimed the right to his/her own language and, by using language, exercises that right. The role of English teachers is not to narrow the linguistic context by denying the validity (correctness) of a student's dialect but rather to build on that dialect to bring the student to the point of being able to communicate within a broader social context. The student who does not realize that the statement, "Man, dat a bad set a wheels" is roughly equivalent to "Gosh, that's a great car" will not communicate well or easily with the class of people who would use the latter statement rather than the former.

Language barriers are formidable and teachers need to help students find their ways around, through, under, or over such barriers. The foreign language teacher does not do this by conveying to the students that English is linguistically inferior to French or German or Spanish or Latin. Rather, foreign language teachers acknowledge that English is a perfectly acceptable language and that French or German or Spanish or Latin are equally acceptable ones even though they are different from English and from each other. The sooner English teachers come to take a similar attitude toward their students' dialects, the more quickly they will make progress toward broadening students' use of the language from one to several dialects, one appropriate for some types of occasions or situations, the other appropriate for other types of occasions or situations.

Any English teacher who can function in only one dialect of English is severely limited in dealing with students even though, if the teacher's dialect is similar to that used by the power structure of his/her society, he/she may not find mono-dialectism a handicap. In any society, the prevailing dialect is that of those who run things; and those who run things exclude rather systematically from the power structure people who have not learned and are not able to use effectively the dialect of the ruling class. Because this is a fact of life, teachers have a duty to help students to learn the dialect which is most often used in government, commerce, and industry. However, in teaching students the dialect which is most readily accepted, teachers must avoid making value judgments about those dialects which students use naturally. The flow of communication among speakers of the same or similar dialects is sufficient to their needs, and teachers who approach language learning judgmentally may risk cutting off the communication flow (fluency) of the students with whom they are dealing.

English teachers who really believe fervently in language learning will seek to overcome their own mono-dialectism and will appreciate the richness of other dialects. What Sapir wrote in 1921 about primitive languages (and I dislike using that term today because it implies a value judgment) might be said with equal validity about the dialects of English which one encounters in today's schools: "Many primitive languages have a formal richness, a latent luxuriance of expression, that eclipses anything known to the languages of modern civilization. Even in the mere matter of the inventory of speech the layman must be prepared for strange surprises. Popular statements as to the extreme poverty of expression to which primitive languages are doomed are simply myths."[3]

The bi- or multi-dialectal English teacher is in a much stronger position to teach English than is the English teacher whose language ability is limited to a single dialect. Therefore, just as students must ideally gain mastery of more than one dialect of their native tongue, so should teachers be trying to appreciate the richness of the English language through gaining an understanding and appreciation of the dialects which surround them. Also, teachers should seek to learn as much as possible about the history of the English language in order to come to a thorough understanding of how present day English has come to be as it is.

Resources for Teachers and Students

The teacher who wishes to create in the English classroom an environment in which *languaging* can take place should aim first to set up a language reading station within the classroom. This station should be stocked from the school library with books that pertain to language, among which the following would be particularly appropriate:

Theodore M. Bernstein. *Miss Thistlebottom's Hobgoblins,* New York: Farrar, Straus and Giroux, 1971.

Roger Brown. *Words and Things,* New York: Free Press, 1958.

Margaret Bryant, ed. *Current American Usage,* New York: Funk and Wagnalls, 1962.

J. L. Dillard. *Black English,* New York: Random House, 1972.

Donald W. Emery. *Variant Spellings in Modern English Dictionaries,* Urbana: NCTE, 1973.

H. W. Fowler. *A Dictionary of Modern English Usage,* New York: Oxford University Press, 1965.

Wilfred Funk. *Word Origins and Their Romantic Stories,* New York: Grosset and Dunlap, 1950.

J. N. Hook. *People Say Things Different Ways*, Glenview, IL: Scott, Foresman, 1974.
William Labov. *The Study of Nonstandard English*, Urbana: NCTE, 1970.
Joseph Littell. *Dialects and Levels of Usage*, Evanston, IL: McDougal, Littell, 1971.
C. K. Ogden and I. A. Richards. *The Meaning of Meaning*, New York: Harcourt Brace, 1923.
C. T. Onions, ed. *Oxford English Dictionary of English Etymology*, New York: Oxford University Press, 1977.
Robert C. Pooley. *The Teaching of English Usage*, Urbana: NCTE, 1974.

A variety of standard one-volume dictionaries should also be available as should one or more dictionaries of American slang and possibly some other specialized dictionaries such as a dictionary of synonyms and antonyms or a rhyming dictionary. Whimsical dictionaries like Ambrose Bierce's *The Devil's Dictionary* (Mt. Vernon, NY: Peter Pauper Press, 1958) would also generate interest.

If it is possible to have a listening station in the classroom, it would be well for the teacher to secure recordings which have to do with dialects, ranging from a good recording of *My Fair Lady* to Raven McDavid's recording, *Americans Speaking*, which is available from the National Council of Teachers of English for $4.95, $3.95 to NCTE members.

Emotions and Language

A heated battle has raged in recent years about whether grammar should be *prescriptive* — that is, whether it should set down rules by which language must be used in order to be deemed correct — or *descriptive* of the language as it is actually used. Most reputable linguists, while they would not deny the advisability of observing some sort of uniform standards of spelling, punctuation, and usage, consider it the linguist's job and responsibility to describe how language is used (descriptive linguistics) and has been used (historical linguistics).

That much of the public — even the educated public — is at odds with the linguists was amply demonstrated with the publication in 1961 of *Webster's Third New International Dictionary*. The furor over the solidly reasoned descriptive approach of Philip B. Gove, Editor-in-Chief of the ill-starred venture, took years to die down. The public apparently did not care that over 300 trained linguists, 100 of them working full time, "poured 757 editor-years into it [editing the *Third Edition*]."[9] If one is to judge by the

heated press barrage which followed the publication of *Webster's Third*, he/she can only conclude that all of our citizenry considered themselves to be expert in the field of lexicography and viewed the real experts, those who had collaborated on this historic venture, as being traitors to the most hallowed traditions of language, spoilers of an Academy which had been thought not to exist. That such a furor arose indicates that people in general are very much involved in language and have definite opinions about it. It is on this interest that teachers can build.

Induction and Language Study

Probably the first step that teachers must take to bring their students to the point of being able to work inductively in learning about language is to try to sharpen their listening skills. On an elementary level, discover whether your students can hear the phonemic differences in *pan/pen/pin/pon/pun* or in *tan/ten/tin*. Can they distinguish the morphological differences in the sounds *taken/taking?* An inductive approach to language study is best begun with the spoken language (this is where linguists usually begin), but for this approach to be effective, the student must be able to hear language accurately. He/she needs to be made aware of areas which are indistinct to him/her when they are heard.

Students can be made aware of some of their own unique ways of saying things. In answer to the question, "Can you get me tickets for tomorrow's game?" would your students be more likely to answer, "I might can get them, but they'll be in the end zone," or "I can probably get them, but they'll be in the end zone"? The *might-can* construction to express probability is peculiar to parts of the Southeast and is quite standard there — that is, people in the power structure use the construction. It is a distinguishing characteristic of some southern dialects. Once students become aware of such regional characteristics of language, they can be encouraged to keep lists of different usages they hear when talking with people or when listening to the television. They can also be brought to some generalizations about language similar to those presented in *English Language Arts*[10] in 1952: (1) Language changes constantly; (2) Change is normal; (3) Spoken language is *the* language; (4) Correctness rests upon usage; and (5) All usage is relative.

What teachers have to remember if they are to teach language in an honest way is that language existed before rules of grammar

existed. Teachers who wish to be traditional need to go back to the earliest of traditions if they are to be consistent. If they view language as though it developed after the invention of grammar, as many seem to, they cannot teach it as a living thing and, much worse, they are flying in the face of historical fact.

Many people fail to realize that systematic linguistic change is presently taking place in every dialect of English. In the predominant dialect (Network Standard English, if you like), the verb *to dive* is becoming a strong verb, for which the paradigm is presently either *dive, dived, dived* or *dive, dove, dived*. Most traditionalists, while preferring the former, would accept the latter paradigm; and it might interest students to realize that the first two elements of the latter paradigm are based on the *drive, drove* analogy. Realizing this, the students might press one step farther in their generalizations and come to understand why their small brothers and sisters say, "I brang" and some adults they know say, "I have brung." The analogy with *sing, sang, sung* is not difficult to appreciate.

Ronald R. Butters addresses a similar point when he writes, "Modern grammar means talking about *why* as well as *what:* the student who writes *She say* rather than *She says* must be made to know that the *-s* belongs there in Standard English, but he or she might find that fact more interesting and more easily remembered — or at least less demeaning — if the teacher also pointed out that the student's version reflects the continuation of a very old process in the history of English (in the linguist's terms, the simplification of the verb 'morphology') that took out, in relatively recent times, such quaint old constructions as *thou lovest* and *they loven*."[11]

Using a Foxfire approach, students can begin to make inquiry about language and to write reports on their findings. They might do this in numerous ways. For example, they might show older friends pictures of objects and ask how many names they know for these objects. A picture of a frying pan might elicit, for example, the responses *fry pan, skillet,* or *spider*. Students might also tape-record conversations they have with people and try, through auditing the tape, to make generalizations about how people use language.

Most students enjoy working on language charts. Charts with three basic headings generally work best:

	Informal	*Standard*	*Formal or Specialized*
Example:	holler	yell	scream or shriek
You fill in the blanks:	to bug	_____	_____
	_____	_____	equine (n)
	_____	to scare	_____
	clodhoppers	_____	_____

In filling in the blanks and discussing their choices, students will become involved in languaging. They will discuss such questions as whether *yell* is standard or slang. They will discuss whether *shoe* might not function at two levels, Standard and Formal. The verb *to bug* can mean *to annoy* in Standard English or *to wire for sound*. Students might be encouraged to inquire about the means by which one informal expression has come to have two rather different meanings and, more importantly, about how it is that when one hears *to bug* in a sentence, there is little doubt about which meaning is intended.

Basic Lexicography as a Means of Languaging

Lexicography is a formidable word and suggests the sort of research effort which resulted in *Webster's Third*. However, anyone can engage productively in some lexicography and can learn a great deal about language from doing so. Any student can be asked, for example, to make a lexicon of twenty-five words related to baseball or cooking or drag racing or CB radios or farming or the steel industry or sewing or playing tennis. The student should select words common to the field which he/she has chosen to concentrate on and should come up with working definitions of the words. Then the student must pay attention to how the words may be used; that is, what parts of speech are they? Can one word be more than one part of speech? More than two parts of speech? As many as three or four parts of speech?

If James Moffett is correct in thinking that "The most natural assumption about teaching any symbol system should be that the student employ his time using that system in every realistic way that it can be used, not that he analyze it or study it as an object,"[12] then some basic lexicography will get the student into working directly with the symbol system. The student who gets into the process described here will come to an awareness of how language

has been built and of how it operates. Indeed, some students may devise more effective ways than now exist of delineating the types of words (parts of speech) in our language. Frank Rice notes that traditional grammar confuses the issue because, "Nouns and verbs are classified according to meaning; pronouns, adjectives, adverbs, prepositions, and conjunctions according to function, and interjections according to their emotional intensity."[13] It is hard to think that a student unschooled in grammar could come up with a less consistent or more confusing system of classification.

Lexicography, when undertaken on this elemental level, leads students into rather sophisticated areas of grammar study; but, because it is inductive, students need not have a well developed background in grammar to embark on this area of language activity. Other areas of language study will also be involved in lexicography: etymology, dialectology and semantics are vital parts of it, for example.

Translating Dialects

Another valuable type of languaging experience which will help students to understand the levels at which language operates effectively is one in which they try to translate a dialect piece into more conventional English. For instance, I have had numerous students work on the following paragraph which was written by an eighth grade student in Philadelphia's black ghetto:

> Whan I grows up i wanna be Truck Driver. he drive alot an an't nobody hasel him an if they does he blow his hon at them. But whan it snow it not to good or rain, heavy. They travel all the tim an sees alot an diffent place. An they don have to waist time studing or sit in a ofisce all day or no crap from no one. And they sleep in the truck an don have to sleep in the bed with noone else like at hum.[14]

Students trying to translate this passage into more conventional English may do a very good job of regularizing spelling and punctuation; but then they realize that they cannot make the changes in diction or sentence structure that they are tempted to make without changing the flavor of the entire piece. There is something intrinsic about the way this paragraph is put together which is lost in translation. The dialect is part of the piece. Teachers might have students see what happens to a passage from *The Adventures of Huckleberry Finn* if it is translated into a more conventional dialect.

The Fruits of Induction

The inductive process will make students adventurers in the exciting world of language. The area of their learning may not always be clearly defined or delineated. Involvement with dialects

may spill over into grammar study, semantics, kinesics, etymology, or any other of a number of areas related to language. Hans Guth warns that "... a commitment to inductive procedures will produce authoritative information but not uniformity of description" in language study.[15] But when one remembers that uniformity of description is often based upon a distortion of available data about language, the inductive approach seems not only the exciting but also the intellectually honest approach to language learning. It is based upon inquiry and discovery. It will help students to increase their powers to observe what is around them, to classify information, and to analyze their data, so that the process as well as the product will be valuable to those who engage in it.

REFERENCES

[1] When Albert Kitzhaber, Robert Gorrell, and Paul Roberts made their investigation of teacher transcripts for *Education for College: Improving the High School Curriculum* (New York: Ronald Press Company, 1961), they found that of 143 secondary school English teachers in Portland, Oregon, the school system which they investigated, 83 had had no more work in English language than that required of freshmen in the standard English course. While most states now require that prospective English teachers complete one course in language in order to be certified, the typical English teacher has had little training in language beyond the one course requirement.

[2] "Inventing an English Curriculum," in Howard C. Zimmerman, ed., *Ideal Designs for English Programs,* Toledo, Ohio: University of Toledo Press, 1968, pp. 20-25.

[3] "Grammar," in R. Baird Shuman, ed., *Creative Approaches to Teaching English: Secondary,* Itasca, IL: F. E. Peacock Publishers, Inc., 1974, p. 107.

[4] New York: Dell Publishing Company, 1966.

[5] *Explorations in the Teaching of Secondary English,* New York: Dodd, Mead & Company, 1974, p. 27.

[6] Ibid., p. 26.

[7] *Language,* New York: Harcourt, Brace and Company, 1921, p. 218.

[8] Ibid., p. 22.

[9] "Webster's Way out Dictionary," *Business Week,* September 16, 1961, p. 89.

[10] Champaign, IL: NCTE, pp. 274-301.

[11] "Is It Advantageous to Teach Transformational Grammar Rather than Traditional Grammar at the High School Level?" in R. Baird Shuman, ed., *Questions English Teachers Ask,* Rochelle Park, NJ: Hayden Book Company, Inc., 1977, p. 144.

[12] *Teaching the Universe of Discourse,* Boston: Houghton Mifflin Company, 1968, p. 7.

[13] *English and Its Teaching,* Lincoln, Nebraska: Professional Educators Publications, Inc., 1972, p. 37.

[14] For additional similar paragraphs and suggestions on how they might be useful to teachers, see R. Baird Shuman, "Between the Lines in Student Writing," *English Education*, 6 (Dec./Jan. 1975), pp. 74-82.

[15] *English Today and Tomorrow*, Englewood Cliffs, NJ: Prentice-Hall, Inc., 1964, p. 45.

Stylistics and Literary Criticism

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In recent years there has been increasing interest among teachers and critics in stylistics, the linguistic analysis of literary texts. This interest has been spurred, no doubt, by the linguistic revolution that began with Chomsky in the 1950's, a revolution which, replacing the infinite number of monkeys at their infinite number of typewriters with a small set of rules to generate all and only the sentences of, say English, promised but has not yet quite delivered a formal theory to bring order and explanation to the chaotic proliferation of natural language. The attraction of linguistics, once it assumes the status of a science, is strong to those of us who deal with the highly self-conscious language data of literature. We feel there must be something linguistics can offer in the explanation of literary texts. And linguists, recognizing now that language is more than disconnected sentences, are beginning to come to literary theory to see what people who are accustomed to dealing with connected discourse have to say about textuality and cohesion. The treatment of stylistics here will not be exhaustive; in fact, it will scarcely serve as an introduction to the subject. I will simply attempt to outline some of the things that stylistics can do for a text, how it can be used in the classroom, with the hope that readers will be stirred to find out more for themselves.

Perhaps the first major linguistic influence on modern literary study was the work of the Swiss linguist, Ferdinand de Saussure, a founder of the structuralist movement. Stressing the arbitrary relation between the linguistic sign and its referent, the lack of a natural connection between sound and sense, de Saussure found linguistic meaning (I use the term meaning quite loosely here) to occur in structures rather than contents, in the oppositions created by articulated systems of syntagms (linear sequences) and paradigms (sets whose members are selected to fill slots in these

linear sequences). Meaning is produced only with the recognition of significant difference at any given linguistic level: phonological, syntactic, or semantic. It is not simply enough for an opposition to be perceived for it to be significant; context, too, must come into play. Consider a phonological example: the word *economics* may begin with [i] or [ɛ] and still be recognized by speakers of English as the same word, but alternate those same sounds between [b] and [t] and you get *beat* and *bet*. The former opposition is not significant, the latter is.

The implications for criticism are clear. Structuralist poetics does not deal with differences between 'tomayto' and 'tomaṁto' so long as they both refer to the same part of the salad. The literary meaning of a text (that meaning which we get in addition to the literal or linguistic meaning) is a function of its structural principles, that set of significant oppositions which must be determined for each text, for each genre, in fact for each category of discourse we can name: comedy, tragedy, fiction, nonfiction, exposition, lyric, narration, and so forth.

In a classic example of structural, or formalist criticism, *The Morphology of the Folk Tale*, Vladimir Propp determined that a corpus of some five hundred Russian folk tales could be reduced to a set of thirty or so underlying narrative sequences whose order, when they occurred in a text, was invariant. Propp's sequences apply only to the small body of texts he studied, but his work has led to the investigation of more generalized narrative functions and sequences. A. Greimas, for example, has determined that a set of six functions can combine in a fixed number of oppositions to account for the structure of narratives ranging from Lithuanian folk tales to the short stories of de Maupassant, and psychologists are currently working on the application of Propp's categories to the creation of story grammars which try to account for narrative processing by children.

One major concern of stylistics has been to define literariness as a linguistic category. In "Standard Language and Poetic Language," Jan Mukarovsky describes the nature of a literary language felt somehow to be different from ordinary language. He sees the problem in terms of a figure/ground opposition. At one extreme of language we find the automatized language of scientific description, where every figure is immediately 'backgrounded' or neutralized to produce a language that is transparent and self-defining, a language fitting everything into a self-regulating literality. At the other extreme we find the foregrounding processes of literary language, where important elements are left undefined, the familiar is exaggerated (the making strange, or defamiliariza-

tion of the Russian formalists), where ultimately the act of communication itself is foregrounded, a function that Roman Jakobson, in "Linguistics and Poetics," calls the set toward the message.

Style itself is a term that is the subject of some discussion in stylistics. It can refer to anything from that certain inexpressible, almost mystical feeling one gets about the 'soul' of an author or a work to an explicit, computer-assisted characterization of a text in terms of clause lengths or word frequencies. It can be useful to see style as deviation from a norm, as diction or syntax that is irregular, archaic, highly mannered, unexpected (for example, the diction of Spenser in the *Faerie Queene*, or the interminable word-bending of e. e. cummings). But this approach can also be misleading, for it is difficult to establish norms for something as slippery as language, and the understatement or the silence of a text tells us as much as its broad strokes do.

Style can also be seen as the establishment by a work of its own set of norms. It has been claimed, for example, that each text has its own grammar, or set of rules determining its structure and significance. Texts in this sense are analogous to idiolects, the idiosyncratic linguistic fingerprints each speaker of a language exhibits. But determining a separate grammar for each text is a monumental task. There will be much redundance involved, for texts, like idiolects, have many rules in common, and it is often unclear how to interpret the ratio of shared to unique rules. Studies have been done determining the preference certain authors have for certain grammatical operations like passivization and nominalization, and statistical analyses of stylistic features can sometimes be used as an aid in the determination of authorship. Certainly more work needs to be done in the isolation of stylistic variables, and in the analysis of the artistic consequences of stylistic choices authors make.

Two of the most salient features of texts, the use of meter and metaphor, have been brought under the rubric of stylistics. Since 1900, several attempts have been made to establish a linguistically rigorous metrics. Otto Jespersen, in "Notes on Metre," applied the notion of multiple levels of linguistic stress to the traditional theory of iambic pentameter, attempting an explanation of the distribution of the caesura across the verse line. Seymour Chatman has applied techniques of acoustics to the study of meter, and Keyser and Halle have constructed a generative metrics for Old, Middle, and Modern English verse that they claim is capable of generating all and only the metrical lines (including all possible variants) of English poetry. Although metrical systems, like grammars in general, seem capable of accounting for only part of the

data they must explain, they are theoretically interesting and have focused new attention on metrical problems.

The systematic study of metaphor, and of figures of speech in general, is one which is just beginning in linguistics. Although there is a rich literary tradition of metaphor study, it can be hoped that the incorporation of metaphor into language theory will have useful results for the study of style. Metaphor is generally treated by linguistics in terms of semantic deviance: words are used metaphorically when one of their features is altered. For example, an inanimate noun may be used with a verb that usually requires an animate subject, creating what is called in traditional terms a personification. Language philosophers like John Searle are developing ways of explaining the relationship between metaphoric and literal language in terms of interpretation strategies. It may be a mistake, and is at least an oversimplification to consider metaphor as deviance that can only be interpreted by recourse to restatement of the metaphor in literal terms. This seems to make the use of metaphor linguistically inefficient, and fails to explain why metaphor is so important a feature of ordinary language, why it plays an essential role in the ways words change their meanings. More interesting, at the moment, is the work done by critics like Winifred Nowottny and Samuel R. Levin on the ways in which literary metaphor can restructure our concept, not only of reality — after all non-literary metaphor does this too — but of perception, how metaphor can serve as a reflexive device, a literary structure focusing on the structures of perception.

Pragmatics is a catch-all linguistic category which includes deixis, the study of indexicals or pointing devices, such as pronouns and words like *here* or *there*. Michael Halliday's discussion of deixis in "Leda and the Swan" and Boris Uspensky's typology of point of view in fiction and its relation to techniques of establishing point of view in visual art are two suggestive literary applications of pragmatic theory. Another area of pragmatics, the study of speech acts, developed by J. L. Austin and John Searle, examines the presuppositions underlying utterances such as promises, threats, and curses, and the force these utterances have. Austin and Searle consider fictional language basically to be outside their area of concern because it is language that is without its customary or ordinary language force: a statement made in fiction has no necessary validity in the real world. However, a number of critics have applied speech act theory to literary analysis with varying degrees of optimism. Richard Ohmann and Samuel R. Levin attempt general descriptions of the literary speech act and

its own brand of linguistic force, while Stanley Fish examines in detail the function of speech acts in *Coriolanus*, cautioning that his analysis works only because *Coriolanus* happens to be a play about speech acts.

A number of linguists have become concerned with the analysis of extended discourse. Text grammarians as disparate as the transformationally-oriented T. A. van Dijk and the structuralists Halliday and Hasan attempt to describe the linguistic structures which hold texts together, and cognitive psychologists like William Brewer are exploring ways in which we recognize, interpret, and remember descriptive, expository, and narrative texts. The concern with finding the semantic and/or psychological deep structure of a text — in some ways an extension of Propp's theories — has caused some literary critics to examine more closely the relation of the reader to the text as it is represented cognitively, in the brain, rather than graphically, on the page. This reaction to the structural/new critical concern with textual surface data is also influenced by post- (or neo-, depending on your point of view) structuralist French writers, who concern themselves with denying and extending de Saussure's theory of the sign.

Jacques Derrida, in *Of Grammatology*, restores writing, relegated by structuralists to a secondary position as the representation of speech, the mere sign of a sign, to one of primary importance in communication, while at the same time asserting the closed, interlocking nature of all sign systems, their inability to represent anything but other signs. If the referents of signs can only be other signs, never real world entities, then meaning in its commonly understood sense cannot exist: we can never reach outside our sign systems (perceptual systems, as psychologists have shown, represent percepta to us in much the same way linguistic sign systems do) to phenomenal reality. Roland Barthes, extending this notion to the analysis of literature, concludes that the text is an onion, multiply layered, with nothing at the center — or, to draw on J. Hillis Miller's notion of infinite regress in literary structure, with nothing at the center but the possibility for another onion.

The concerns of stylistics, as I have defined them, are quite varied. They range from semiotics, the theory of signs, to minute, practical operations like the counting of words, syllables, even phonemes. They concern any intersection between linguistics and literary theory. Since literature is, after all, a linguistic structure, stylistics in some sense must be another name for criticism. Like all broad claims, however, this one is likely to have little force.

What does have force is the application of linguistics to the theory and practice of criticism, an application that must be tempered with the knowledge that theories cannot really be carried whole from one discipline into another. They can, however, be used as part of the reexamination process that criticism, like all other academic disciplines, continually undergoes.

USEFUL SOURCES OF INFORMATION

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The "Learn to Like Language" Research Paper

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A research paper unit is still being taught in most high schools, for it provides a valuable experience for those students who plan to go on to college. However, it can also be a valuable tool in introducing *all* students to the history of the English language.

Our school offers its juniors a mini-course series as an alternative to the usual chronological survey of English literature. Each student who elects the "mini" experiences four 10-week courses, respectively entitled "Chaucer and Shakespeare," "English Poetry," "Utopian Literature," and "The Research Paper." There are many advantages to this. Teachers can teach their own specialty, and each student experiences a variety of teaching styles. However, a glaring educational disadvantage has been that students are left with four discontinuous bags of knowledge. Students

seem to need some thread to connect all these phases of English history and writing.

Last fall, when assigned to teach "The Research Paper," I attempted to solve this problem by centering the research paper around a chronological list of topics concerning the growth and development of the English language. Each student was expected to write a paper on some aspect of the English language, and would, in a sense, become sufficiently informed to be able to share knowledge with others in the group. I also planned to reinforce this approach by spending the remainder of my 10-week in-class time teaching grammar and style from an historically descriptive perspective.

There were many problems involved. Most students had no background either in language history or research. They had come to know grammar as something born in a book and research as something copied from a book. Both regular and honors level classes were to participate; their needs were highly varied. Some would need to learn the very basics of library use, while others needed only a review. Some would need practice in basics of spelling and usage skills, while others could get into complex matters of style.

My biggest worry however, was the physical enormity of the task at hand. Four classes of 28 students each meant 112 papers to correct in 40 weeks. I had previously taught the research paper using the "tried-and-true" method. That is, I would assign a 10-page paper; let students choose their own topics; collect all note cards one day, all rough drafts another, and all final drafts the day before grades were due. Predictably, this kind of assignment admitted me to instant membership in the harried club of "tried-and-true" teachers. Like them, I carried around shopping bags filled with half-read note cards, a record book filled with dubious grades (what *is* an "A" rough draft?), and a head filled with the remains of twenty-eight 10-page papers on "The Evils of Alcohol" (some borrowed from friends). Clearly, a new method had to be found.

So I decided first of all to limit the assignment to a three-page paper. This was a length which I felt the students could write with care and I could read with care. The topics would be from an assigned list concerning the growth and development of the English language. This was something I understood and enjoyed, meaning I could give the students help in it and I could read their papers with understanding and enthusiasm. The teaching process would be based on a three-step skill model. First, the students

would examine a sample paper (since many had never seen one). Second, they would practice the steps leading to the paper. Finally, they would become language researchers themselves by producing a research notebook containing a working bibliography, outline, note cards, rough draft and final draft.

On the first day I met each class, I gave them a sheet outlining what was expected of them. I indicated that their grade would be based one-fourth on their written work, one-fourth on their participation, and one-half on their research paper. I indicated that this was not to be just a paper, but a *notebook* containing work corresponding with the seven steps outlined in *Warriner's English Grammar and Composition*. Each step would be worth points as follows:

1. Limiting the Topic	(10 points)
2. Working Bibliography	(10 points)
3. Preliminary Outline	(10 points)
4. Note Cards	(15 points)
5. Rearranging Note Cards to Match Outline	(0 points)
6. Rough Draft	(15 points)
7. Final Draft, consisting of three typewritten pages, plus a cover sheet, 2 footnotes and a bibliography	(40 points)

Thus, each part would be graded separately, with the whole notebook receiving a total score. Any missing parts would mean lost points.

The students were also given a daily calendar telling what we would be doing for each of the ten weeks. In general, the plan was as follows:

Week One:	Introduction to the Research Paper and the Library
Week Two:	Research Paper — Looking (Students to read through text and to examine a sample paper)
Weeks Three and Four:	Research Paper: Practicing (Students to complete dittoed sheets for practice in outlining, note-taking, footnoting, etc.)
Week Five:	Students Received Topics (In-class explanation and motivation)

Weeks Six, Seven and Eight:	Students to work on research on their own time. In-class time to be spent on a descriptive linguistics approach to grammar and style
Week Nine:	Notebooks due. Grammar activities continued.
Week Ten:	Notebooks returned. Students to read and discuss reports

This schedule was very flexible and was changed to meet each individual class's needs. For example, the library unit took longer for regular-level classes and included such activities as drawing library maps, becoming familiar with the Dewey Decimal system, and getting a public library card. Honors classes were more interested in learning the Library of Congress system and visiting a college library. Likewise, the amount of time and number of activities devoted to practicing the research steps varied. Regular classes took much time on note-taking from textbooks, magazines and government publications, while honors classes spent more time in scrupulous footnoting. As each practice sheet was corrected and recorded, I had a pretty clear idea of who was not catching on to what and could give such students individual help. Students also benefitted from the opportunity to re-do practice sheets which they may have done poorly on.

All this pre-research activity made most students confident and eager on the day when they finally received their list of topics, consisting of 30 easily-researchable subjects in the area of language development. The list, arranged in chronological order, included the following:

Origins of Some Anglo-Saxon Names in Our Class
French Words in English
Some Reasons Why English Is So Hard to Spell
Why It Ain't Good to Say 'Ain't'
Samuel Johnson's Outrageous Dictionary
How Some Victorian Inventions Got Their Names
Differences in American and British Dialect
Let's Abolish Grammar Books

Two days were spent giving some background on each of the topics in order. This gave everybody a general historical overview and an idea of what they might be interested in researching. The rest of the week was spent in various concrete activities meant to underscore the concept of English as a growing thing, instead of

just rules learned in books. Some students wrote stories with selected Old English words mixed in with modern words ("There was a *manne* who had a *cu*"). Some made up a 25-word fictional origin of their surname, including an illustrative coat of arms ("There once was a man named Westbrook who lived by the east pond, until one day . . ."). Others worked on their own dictionaries or grammars.

Thus started, the students carried on individually, with special help given as needed. Remaining in-class time was spent on a descriptive linguistics approach to grammar, which varied according to each group's needs. Poor spellers benefitted when some hard-to-spell words (e.g., through, climb) were seen as being different from their sound because of historical changes in sound that did not match retained spellings. Those weak in usage (e.g. irregular verbs) were better able to correct their errors when historical information was explained. In general, most students were more receptive to grammar study when it was finally seen not just as rules to be memorized from a book but as a living process (which they were concurrently researching). Many students' usage, spelling and style improved when they were able to see that their "mistakes" in grammar occurred not because they were "dumb" (as a prescriptive approach might suggest) but because of historical inconsistencies in our language. With these inconsistencies brought out, they could at least cope with some of these problems.

The culmination of this study of both method and reason occurred when students turned in their final research notebooks. These were corrected as quickly as possible so that the students could read their papers aloud to the class. Any student too shy to read could "hire" a guest reader. With the papers read in chronological order according to topic, all students got an overview of language development. In addition, they learned something about the process of research in general, as they were amazed at the likenesses and differences that could occur in two fact-finding papers on the same topic.

In summary, I found this project to be valuable both in method and content. It brought the research paper down to a workable size for both me and my students. The use of the notebook was helpful in several ways. At its lowest level, it provided a kind of security check against a student's temptation to "borrow" a research paper from a friend, since all the parts had to be included. More importantly, it emphasized the *process* of research. It graphically showed the student in one glance how all the parts made up the whole. Moreover, it reminded me to look upon the research

paper not as a low-style college imitation, but as a real skill project for high school students. With the notebook, I could easily see exactly which skills had been mastered and which had been failed in the paper, since the outline, note cards and rough draft were right there at hand. The final result was a workable model for teaching language history as an active form of research and discovery.

An Approach to Teaching Style

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In recent times, articles have enunciated the need for a new look at ways of teaching the relationship of clauses, suggesting that teachers have been too ready to offer such pat formulas as, "Place the most important idea in the principal clause, and the less important ideas in the subordinate clauses," with consequent misrepresentation. Instead we have been advised to utilize the area of style when making final decisions concerning which grammatical process to use — subordination or coordination; we need to be aware of the various options available.[1]

To backtrack in history, we see that in earliest times there were two commonly used methods for linking clauses: simple coordination and parataxis. Simple linking coordination was the joining together of coordinate, independent structures by words such as *and* and *but*. Parataxis was like coordination, the juxtaposing of independent and parallel elements without the use of any linking connectors to show such relationships as cause, concession, result, purpose, manner, or condition. Actually, we see, then, that the relational concept of subordination within the sentence existed in Old English, but that the syntactical form we today associate with its presentation — hypotaxis and the complex sentence — (which dates from the fifteenth century on) was not yet in existence. Instead, juxtaposition of grammatically independent elements was used, and this device served to clue us about the relationship of the two ideas. In the oft-quoted Old English forms: *Lord save us: we perish* and *There was one man righteous before God: he was called Noah*, we are using parataxis. Today, we would more likely say *Lord save us for we perish* or *There was one man righteous before God who was called Noah* — structures that are hypotactic in form.

But while we have added new forms, we have kept the old, and structures similar to the Old English parataxis continue to exist in today's writing and are used for stylistic effects. When we today say *I hope it will snow*, we are using parataxis of the old type. The above choice, rather than *I hope that it will snow*, with its omission of the relative pronoun, creates a greater effect of immediacy and a more informal note. Also, for a direct approach or for a particular lively effect, we today often resort to parenthetical elements within sentences, which is actually, again, the Old English paratactic structure: *She spoke hurriedly — she always spoke hurriedly — in an attempt to finish before the bell rang* and *Boxer Joe Smith (he weighs nearly two hundred pounds) is to be his opponent.*

A full appreciation for the use of the old-form non-linking parataxis in today's writing can be fostered by looking to the language of advertising especially on television. Here, highly stylized writing, with intent to attract, to forcify, and to sell provides a rich resource area for our teaching needs. Examples of subordination by means of parataxis abound:

Here's a boy on the phone, wants to speak to you.
(Here's a boy on the phone who wants to speak to you.)
Don't worry, Grandma. Shots don't hurt . . . much.
(Don't worry, Grandma, because shots don't hurt much.)
I cannot be witty, I will be brief. — Tony Randall.
(Since I cannot be witty, I will be brief.)
Hadley is simple on purpose. Women are wonderful enough.
(Hadley is simple because women already are wonderful.)
Mistakes we make. But we don't label them Chiquita.
(Although we make mistakes, we don't label them Chiquita.)
Another reason to fly Sabena: the food is Belgian.
(The fact that the food is Belgian is another reason to fly Sabena.)

Adjectival, adverbial, noun clauses — all conventional subordinating structures — have been replaced in the above examples by the Old English device of parataxis, obviously for reasons of style. The precision we have habitually felt to be part and parcel of hypotaxis is not the effect desired by these writers; instead they have different stylistic aims: in some, a greater approach to colloquial speech; in others, a dramatic effect created by short, emphatic sentences, requiring terminal intonation patterns; in still others, an emphasis on the second statement, which would be minimized were it placed in the typical subordinate structure. The relationships between the two ideas represented in forms quoted

here is then no longer "spelled out" by the author, and the burden of discovering the relationship is thrown upon the reader, listener, or viewer.

As teachers, we can devise exercises which note the available possibilities the different stylistic effects achieved to sensitize our students to style and the role of structure in creating it:

The roast dried, the souffle sank, the asparagus burned, and the maid quit.

The roast dried. The souffle sank. The asparagus burned — and the maid quit.

The roast dried. The souffle sank. The asparagus burned. And the maid quit.

(The first example represents mere sequence; the second, climax — she quit because —; and the third gives emphasis — this, too, happened.)

There is a man at the door. He wants to speak to you.
There is a man at the door, wants to speak to you.
There is a man at the door who wants to speak to you.

(Both the first and second examples have more direct force than the third; the second gives greater approximation to colloquial speech.)

The tray lies flat. That's what makes it dependable as gravity.
The fact that the tray lies flat makes it dependable as gravity.
The tray is as dependable as gravity, because it lies flat.

(The first sentence emphasizes the fact that the tray lies flat to a greater degree than the other two, and this is the point that is evidently being "sold.")

The way we see it, the Chiquita Brand Banana seal belongs only on our best.

As we see it, the Chiquita Brand Banana seal belongs only on our best.

We feel that the Chiquita Brand Banana seal belongs only on our best.

(The first comes alive in a way the second and third do not.)

The following two ads illustrate two various selling approaches — a very direct, and a round-about, underplayed approach. We can decide if the product being sold lends itself to one approach rather than to another.

The new Porsche. . . . It is faster. More nimble. More beautiful. Far roomier.

and

An ever-increasing number of vaccines is making life safer for all of us, and Parke-Davis has been producing vaccines for your protection longer than any other company in the United States.

The prevalent use of the imperative and the interrogative modes instead of the straightforward indicative can be noted, and reasons for such discussed.[2] In the forms

DO IT
With Clairol Balsam Color, there's no excuse not to any more.
Got a minute? Get a Tan.
Lips Too Soft for a Stick? Blistex.

we note that the first structure in each instance is either an imperative or an interrogative. It is the form which is used to attract attention, to offset reader passivity, so is justified psychologically. Linguistically, it is justified by its "speaking" voice, its colloquial style, its method of allowing material to be understood instead of directly expressed. Further ads using the interrogative mode include:

Tigress. Are you wild enough to wear it?
Why is Liquiprin safer than children's aspirin? Ask your doctor.
All the best sellers you and your family should be reading.
All in one place. All at big savings.
Isn't it time you Joined the Club?

In the above we see the attempt to get the consumers curious, to excite their attention, to use forms that allow for an easy grasping of the argument by presenting it in separate stages — either as a problem, then solution, or vice versa. We can assess the effectiveness of this approach by comparing with the full-sentence forms:

Are you wild enough to wear Tigress?
If you want to know why Liquiprin is safer than children's aspirin, ask your doctor.
Here you can get all in one place and all at big savings the best sellers you and your family should be reading, so isn't it time you and your family joined the club?

To turn attention to grammatical processes of coordination and subordination, students can be asked to choose which of these grammatical structures is the advertising form in use:

More airflow is the key to professional blow dry hair.
More airflow. That's the key to professional blow dry hair.
I'm intelligent. That's why I'm pretty.
I'm so pretty because I'm intelligent.

Persons with a good ear will spot the *That's why* forms as the original one.

Such is an example of how paratactic or non-linking coordination is used in advertising, in lieu of subordination. It allows for greater immediacy, it gives each component an isolative emphasis, and the message is presented to us in easily comprehensible step form. The subject is mentioned twice — by its own name in the first clause and by the pronominal form *That* in the second clause, to better effect the advertising aim of "selling" the product.

Again students can be asked to "spot" the original advertising form:

Tang is on my table, because I don't skimp on nutrition.
Because I don't skimp on nutrition, Tang is on my table.
I don't skimp on nutrition. That's why Tang is on my table.
I don't skimp on nutrition; therefore Tang is on my table.

For the causal kind of relationship needed here, Forms 3 or 4 would be more accurate than 1 or 2. In advertising, subordination with a fully expressed clause of reason is seldom used; instead forms 3 or 4 would be more likely candidates. The structures are shorter and more sharply highlight the content. The selection of sequence connector becomes one of stylistic choice. *Therefore* is too formal for the context; instead *That's why* or *So* becomes the chosen form, and we see the ideas related by non-linking coordination, rather than by subordination.

Another way in which parataxis or non-linking coordination, instead of subordination, is effected is by appositive coordination. We have the following such:

Skin Dew with the visible action: The Skin Improver.
Bassett. The beauty is in the making.
A cooking method so new, we invented a word for it: Froiling.
The brand-new Hoover Celebrity. The most powerful home vacuum cleaner you can buy.

Other forms of paratactic coordination use linkers but place them at the beginning of the second sentence, where the role becomes as much the stylistic one of emphasis as the functional one of joining:

Try Kool Milds. And taste the difference extra coolness makes in a lowered tar cigarette.
Spend a milder moment with Raleigh. And discover really satisfactory tobacco taste.
Anybody can promise younger-looking skin. But feeling is believing.
Not just for a good meal. For a good life.

We can compare this use of non-linking coordination with more conventional uses cited below, draw conclusions about the effect attained in each, and make judgments both about the kinds of products and messages the advertisers want conveyed and the relationship of intent to the choice of form:

Give me English leather or give me nothing at all.
Hospitals care for more babies than anyone else and they use more Pampers than anything else.
They don't break, they don't need batteries, and they'll still be fun a year from now. (Fisher-Price toys)

When the process of subordination is sought in this kind of writing, it is seldom applied in the traditional way. For instance, rather than using an *if* clause to specify the consumer being appealed to as in "If you are running a temperature, take Excedrin," we will have such alternates as: *Running a temperature? Take Excedrin* or *Are you running a temperature? Excedrin.*

Because, a traditional subordinator, usually follows the main clause so is preceded by a terminal falling pitch and an open juncture. In form then as used here, it approximates a conjunctive adverb (therefore, however, etc.) and is used as such:

Introducing our Super-Scout dishwasher.
Because Whirlpool believes there's a better way to scrub dirty pots and pans.
Why Viceroy Super Longs? Because I'd never smoke a boring cigarette.

When traditional subordination does emerge, it is effected with stylistic apparatus. In the example below, we have a periodic sentence with two parallel arguments, using a "with it" lexical choice, and making an additional modifier a separate construct to break complexity — building climactically to the main argument, which is stated then in imperative form.

Soft & Dri is my bag because it really helps keep me dry.
Soft & Dri is my bag because it never stings me. Even after shaving.
Make Soft & Dri your bag.

We have the reverse type of presentation in the ad below. The main clause is stated first, with the nondescript "The Thing" fleshed out with concrete detail by short, parallel subordinating structures — the whole form being a "take-off" on the well-known embedding composition of *This Is the House That Jack Built.*

This Is The Thing
that rosies the cheek
that flutters the lash
that shadows the eye
that glistens the mouth
that makes the face that will make your day. (Cutex products)

Register and style as well as mode and grammatical processes and grammatical structures can also be noted in such ads as these:

The Snack Bar. The Dole Banana. As a snack, it's a natural.
I got big fat beautiful hair with Clairol balsam color.
Jello — for a fun snack.
Us Tareyton Smokers would rather fight than switch!

The competitive nature of advertising requires an "on the mark" approach; the ad must catch attention, sustain it, and impel action. Only the most efficient and the most productive forms can be used, and advertising firms spend quantities of money and hire talented writers to produce such. A study of this area then affords fertile territory for teachers trying to create awareness of stylistic components and to sensitize the writer to stylistic variants. Syntactic structures, grammatical processes, lexical collocations, registers, and forms of discourse — all can be found here, custom-made examples, which can provide relevant and interest-catching material for this cause.

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[1] See especially James Sledd, "Coordinating (Faulty) and Subordination (Upside Down)," *College Composition and Communication*, 7, Dec. '56, pp. 181-187; and Conrad Geller, "Another Look at Subordination," *English Journal*, 56, Nov. '67, 8, pp. 1185-6.

[2] See Geoffrey N. Leech, *English In Advertising: A Linguistic Study of Advertising in Great Britain* (London: Longmans, Green & Co., 1966).

Name Language

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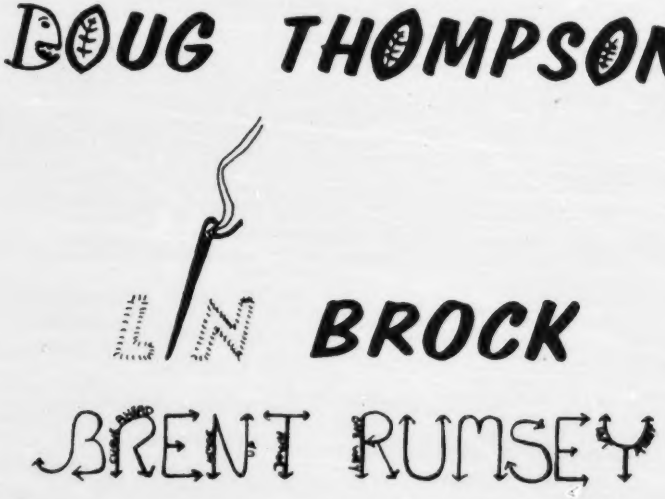
Everyone has heard of "body language." Of equal importance and just as revealing is a technique I use in my classes called "name language."

When new classes begin, I am constantly thwarted by the long and arduous process of getting to know each student. *Name lan-*

guage serves as a handle by which I can begin to build rapport with the individual.

During the first week of a course, I ask students to print their names on a piece of paper. Then I briefly discuss the concepts of concrete poetry, the process by which the letters in a word act out the meaning of that word.[1] Thus the "O" in the word *hot* can become a blazing sun. The "t" in *tall* is made long in relationship to the other letters. The alphabet, therefore, becomes functional as well as linguistically significant.

I then ask the students to pick out several letters in their name which would easily become a graphic description of their interests and personality. Some sample results: The two "O's" in one boy's name became tennis rackets. The "I" in a girl's name became a needle. The layout of a person's name, consequently, bestowed an autonomous life upon the word. I was able to get what was really intrinsic to a student's being. What I gleaned was not only information but a social and aesthetic commitment. Examples of the product of this assignment follow:



[1] For further information on "Concrete Poetry" read Lavonne Mueller, "Concrete Poetry," *English Journal*, 58 (October 1969) 1053-1056.

Aside from my own use as a quick and ready "handle" to the personality of the individual, "name language" serves a valuable function in maintaining and fostering a positive self-concept.

Know thyself, Socrates said. Perhaps there is no better way to begin a class than at the very root concern of individualism. "Let's look at our names," I begin. "Let's define ourself."

The chaotic environment of modern life often fragments the self image of a youngster. Robert Jay Lifton, a Yale psychiatrist, refers to our times as the *Age of Protean Man*. Proteus was a legendary sea god who was able to take on different shapes. The "Protean Man" is the antonym of the stable character who remains the same throughout his existence. As a result, the threatening conditions of our society cause man to continually change, taking on various new selves or self images. Behind the surfacing of Protean Man is a worldwide sense of historical or psychohistorical dislocation. The theme song of the Protean Man is "Sometimes (most of the time) I feel like a fatherless child."

It is with the Protean Man in mind that I attempt to stabilize a student's self image and let him present me with a public yet coded guide to his secret motivations.

As another advantage, ***name language*** becomes an "advertisement for the self" (with all due respect to Norman Mailer). Too soon their high school years will end and students must go out to the work market and sell themselves. Everyone must advertise, I tell students, and your wares will be your image — not consumer goods. Self-promotion is essential. With ***name language***, no employer need press the brakes. Extravagance is not only allowed but encouraged.

This technique is also serviceable to me as a teacher of English. Letter-shapes become a frame into which words are poured. *Name language* assimilates poetic form and exploits valuable personal bias, too.

It is interesting to note here that when I assigned written autobiographies, I found relatively little more explicit information than that in the ***name language***. Except for dates, addresses, occupations of parents (things easily obtained from a cumulative record) little more than the main interests found in ***name language*** was culled from the longer assignment.

Even more interesting to note is the fact that often other students saw their friends similarly. When asked to "create" the names of their friends, the results were usually the same as the individual's own *name language*.

Name language, then, is more than "psychic automatism" which André Breton advocated to provide a direct line to the unconscious. Name language can depict the youthful dreams that will become the totem of a student's manhood or womanhood. It is one small but contributing defense against the Protean Man.

The Angle Twitch Is in the Spider, but We're Going Belly-Kuchunking on the Turnpike near the Branch

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Dialect is the term used to describe the speech habits shared by a group of people — the words they use and the way they use them. Dialect is distinct from *idiolect,* the term used to describe individual speech peculiarities. Linguists consider English, German, and Dutch to be Germanic dialects in that they have a common root language. In turn, they say that the Germanic language branch could be considered an Indo-European dialect. Normally speaking, however, English, German, and Dutch are considered to be distinct languages because they are not mutually intelligible, as dialects normally are. It can be said, then, that *dialect* is the term given to "special varieties of usage within the range of a given linguistic system, according to the social or geographical disposition of its speakers."[1] Geographical dialect differences of English range from Cockney and "London" to Scottish and Irish and from Bostonian and Middle West to Southern to California and Pacific Northwest. Socially, dialects range from the very cultured to substandard and "gangster" types of speech. The amount of education one is exposed to and his social, economic, and cultural background wield great influence upon the dialect he commonly uses. Also, some people are capable of using different dialects, depending upon the company they are in. A case in point is Calpurnia in *To Kill a Mockingbird,* who spoke a Southern dialect in the Finch home and a Negro dialect when she was at her own church. Another case is that of the student at Northern Illinois University who was being taught to differentiate between /d/ and the *th* sounds. He informed the therapist, "I'll still use /d/ for these sounds at home (Cicero), or my folks and friends will think I am puttin' on the dog."

The characteristics of speech that form the boundaries of dialectal isoglosses are differences in phonology, morphology, syntax, and lexicon.

Phonological differences are of three types: allophones, phonemic distribution, and phonemic inventory. Allophonic differences are those that are below the phonemic level and do not appear in phonemic transcription. One allophonic difference might be the

substitution of a voiced phoneme for its unvoiced cognate (/d/ for /t/ as in *butter*), but the difference is so slight as not to be noticed by the normal listener. Phonemic differences are definitely distinguishable: the use of dental fricatives for dental stops /t/ and /d/ are obvious. There are other phonemic differences that are of less significance such as the omission of a weak stressed syllable preceding the primary stress ('fessor for professor); free-shifting of stress (*po*lice and *gui*tar); and heavy stress on what is normally a weak final syllable (presi*dent* and evi*dence*). When dialects use different phonemes in the same words even though both dialects have the same phonemes, they are said to have a difference of phonemic distribution. Examples of this are the different pronunciations of *tomato, either,* and *neither.* Differences in phonemic inventory occur when some dialects simply do not have certain phonemes. The Scottish dialect has a velar fricative used in words such as *night* and *loch* that other English dialects do not have.

Morphological differences are most noticeable in the use of the past tense of certain verbs: *dreamt/dreamed; knelt/kneeled; pled/pleaded; dove/dived;* and *cleaved/clove/cleft.* In the Midland and Southern area of the United States *seed* is commonly used for *saw.* Many differences in verb forms occur because the regular pattern of *ed* for the past tense is used (young children often do this) in verbs such as *growed, blowed* or *showed.* On the other hand, some older forms of strong verbs have carried over in certain sections of our country. *Holp* for *helped* and *clomb* for *climbed* still survive in certain regions. Lack of inflection of the plural and possessive of nouns is a common morphological difference.

Differences in syntax are minor and "largely restricted to sub-standard uneducated speech."[2] However, there are syntactical differences that are very much accepted in standard English the world around. We think nothing of the difference in the British English, "Have you any money?" and the American English, "Do you have any (some) money?" Neither expression is to be considered sub-standard nor uneducated. Within the Black dialect there is a syntactical difference that most do consider sub-standard, the omission of the auxiliaries *have* and *be:* "I been thinking about it" or "We been telling you this," or "He a good boy," "They ready," or "I going with you."

Lexical differences run a close second to pronunciation differences in being obvious to detect. This segment of dialectology is probably the most fascinating to students — and possibly to teachers too. Almost every article or book on dialectology contains nu-

merous examples of lexical differences. For instance, depending upon the part of the country one is in, a small fresh-water stream might be a *creek, brook, river, run, branch,* or *kill.* A certain brown-colored worm is known as a *mud worm, eace worm, angle worm* (that's what I always called them) *angle dog, angle twitch, ground worm, tag worm, marsh worm, red worm, dew worm, garden worm,* or *fishing worm.* And these are not to be confused with *night crawlers.* Children coasting stomach-down on a sled may *bellity-bump, belly-kuhchunck, scoot, gut, bunt, booster, wop, whack, slide, slam, kuhchug,* or *grinder.* This writer, who grew up in the northern peninsula of Michigan, *belly-flopped,* and it wasn't until she moved to Illinois that she discovered that belly-flopping is an imperfect dive into a pool of water. Another lexical difference concerns our words for a highway. As one is driving from New York to California — even on the same interstate highway, that road may be termed a *parkway, turnpike, thruway, expressway, freeway,* and *interstate.*

One important thing should be noted about dialectical differences: they are not so great that English-speaking people, for the greater part, cannot readily communicate with one another. The differences are really small — but very interesting. And this is what makes teaching dialectology a must for every teacher of the English language.

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Language and the Pre-schooler: The Dilemma of the Match

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Teachers of language arts inevitably encounter and seek to find solutions to the dilemma of the match. "This problem of the match," as Hunt (1961) describes it, is especially worrisome to preschool language arts teachers of children who have developmental delays in language. Hunt states that there must be an appropriate match between the environmental experiences that a child

encounters and the concepts that he has already assimilated in his thinking. Good environments for learning spoken language challenge a child's developing potential whereas poor environments for learning language do not permit newly developing skills to be used. These poor environments may also require that these verbal skills be used at a level of competence too far beyond the child's reach and therefore cause him frustration. There must be just the right amount of cognitive conflict between the concepts the child has already acquired and what he observes and hears in his environment for new learning to occur.

How best can the preschool teacher provide the environmental experiences that stimulate the development of spoken language and the precursors of reading readiness in children with variable developmental delays? To try to seek a solution, Weber (1970) suggests we refer to Jean Piaget's Developmental Theory of Cognitive Growth. Piaget believes that a child's intellectual growth in characterized by a series of stages; at each developmental period, new capabilities arise. Intellectual growth in these stages involves two interactive functions between the individual and his environment: (1) inward cognitive organization called assimilation and (2) outward adaptive coping called accommodation. Because of the predictability of these developmental sequences, it is likely that there are times during childhood that certain language experiences and methods of teaching are more beneficial than at others.

Preschoolers are generally functioning at what Piaget characterizes the "preoperational stage" of development. During the first part of this period, the preconceptual phase (age range approximately 2-4 years), language develops in the child as well as the ability for representation which increase his speed and range in thinking. A schema or unit of thought is now symbolic; the two-year-old will treat a stick as if it were a candle and blow it out. According to Hunt (1961), the child devotes much of his time to imitation and symbolic play. Modeling, imitation, play, and dreams now become important means by which the youngster learns.

Although this ability for representation enables a preschooler to use language, to interpret and draw pictures, and to extend his range of symbolic or constructional play, he is still unable to form true concepts as he cannot assign a word to one class of objects. For example, Beard (1969) explains that the same person may be seen in the mind of a child as a number of distinct people according to the clothes he wears and be verbally labeled by different names. As representative thinking develops, however, language is employed more to recall events and then to describe objects or actions. Since language is acquired slowly and does not immediately

take the place of action, a preschooler's reasoning still remains mostly tied to his actions.

Piaget (1965) characterizes the child's thinking as syncretic reasoning as he links together unrelated events and finds a reason for every chance occurrence — "justification at any cost." Other characteristics of the preschooler's thinking are that he cannot generalize and he constantly asserts that all events, including natural ones, are caused or controlled by people. The preconceptual child also insists in an animistic fashion that objects have lives and feelings of their own. In addition, Piaget (1956) states that all but the simplest spatial relations are difficult for this age youngster.

In the last part of the preoperational period, the intuitive stage (approximately 4½ years to 7 years of age), the child's thinking is dominated by his immediate perceptions. Consequently, his judgment is somewhat distorted as perceptions of objects and people can be variable from moment to moment. In addition, as Mussen, Conger, and Kagan (1974) explain, the preoperational youngster cannot keep in mind more than one relation at a time and makes no effort to stick to one opinion on any given subject as he forgets his previous point of view. His thinking remains egocentric as it was in the preconceptual stage.

This egocentric thought is demonstrated in his language and speech because the preschooler is unable to repeat a story in a way that is understandable to a listener who does not know the plot. The youngster assumes that all the world shared his thoughts, and therefore he need not share them adequately with another person. Piaget (1959) uses the term "egocentric" to refer also to the tendency of preoperational children to announce their wishes and actions to each other and to indulge in either monologues in which a single child's language follows the pattern of his own individual overt actions, or collective monologues in which the language of each child in the group follows his own activity. Speech does not therefore communicate the thoughts of the speaker; it serves instead to accompany and reinforce his action.

Another limitation of the intuitive phase is the absence of the operation of conservation. What is lacking, according to Beard (1969) is the concept of "reversibility" as the youngster cannot grasp that when the shape of an object is changed, it can be brought again to its original state. For example, water poured from a short, broad glass into a tall, thin one is believed by the preschooler to change in amount. Similarly, the preoperational child does not understand that if a number of objects in two arrays are equal, the objects are equal in quantity regardless of the shape of the arrays. He judges one group of objects as more than another sim-

ply because it covers more space and disregards the number. Making a series of any kind also presents difficulty to the child as he can compare only two elements at a time and cannot understand relational concepts.

What are the implications of Piaget's preoperational stage then for language arts teachers of preschoolers with developmental delays? The most important application would be that all knowledge, including language, derives from the actions which the child performs on objects and then organizes in his brain. Active learning or the direct and immediate experiencing of objects, people, and events is a necessary condition for cognitive and language learning, no matter what type of developmental delay the child has. Once a preschooler has mastered a concept, it is possible to teach him a verbal label for that concept but teaching a verbal label does not teach the concept. Language is not the primary means by which cognitive development is fostered — *action* is. However, language and other forms of representation do seem to be involved in the problem-solving process. Language is also a medium for communication between individuals making possible the feedback that will reduce egocentrism in the child.

Activities that will help the development of language in the preschooler would include conversing about meaningful experiences with adults and peers. Any excursions, whether it be a trip to the park or museum or bus ride, can aid a child's linguistic development thru his identification of people, activities, and objects. The grocery store is a good place to point out names of fruit, vegetables, meat, etc. A "pretend" store can be set up at school with empty food packages. The child should be encouraged to name and classify them as to whether they are fruit, vegetables, fish, drinks, etc. The youngster should have ample opportunity to describe (and listen to others describe) objects, events, and relations. Sensory activities that reinforce this skill would include smelling, tasting, touching, and hearing games. Language should be fun for the child such as when he plays language games: rhyming, composing his own songs and stories, supplying the missing word in a sentence, and using words that sound like some object or action ("choo-choo" for a train). Games can also include those in which the teacher uses the wrong word in the right place ("I'm going to the clothes store to buy cereal") or one in which the preschooler pretends he's someone else and speaks like him (Papa Bear in the story of *The Three Bears*).

Stimulating language activities would involve the expression of feelings by the child as for example: "I am happy (or sad) today."

Questioning is another stimulating technique for verbal expression and cognition but the questions should be of the divergent type in which there could be more than one answer; if the child is playing with blocks, the teacher could ask what kinds of different buildings could be made out of the blocks. Questioning can also lead a child to notice and to verbally describe similarities and differences in objects, people, and pictures and to make comparisons in number and amount ("Which is bigger or heavier" or "How many trucks are you playing with?"). In addition, the preschooler should be encouraged to ask questions, and the teacher should try to be a resource for information. A good reading readiness and spoken language activity would be the use of experience charts in which the child's spoken language is written down and then read back by him. A similar activity would be to make a photo poster which would include every child's picture. Then each student would have a chance to identify himself and the other children in the class by their first and last names.

In order to provide for variable developmental delays in language, the preschool teacher needs to provide a wide range of spoken language activities appropriate for the preconceptual and intuitive phases of the preoperational level of cognitive development. Children should be permitted to select and initiate those that are relevant for their developmental levels. Thus the "dilemma of the match" can be dealt with by preschool teachers of language arts.

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Preparing Students to Use "College-Level English"

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Before I begin these remarks, a little background.

In 1976-1977, another English teacher and I spent five months driving around the United States looking at high school English programs. We talked to teachers and looked at student papers. We learned a lot from this — *I* learned more than my companion did because she has taught in high school for many years, while I have not been in the front of a high school classroom for nearly a quarter-century. Being married to me, she felt no hesitation in telling me how to interpret what I saw; and the statements that follow express her opinions as blended with my own.

By *college-level English,* I mean the usage of the language that authorities ordinarily refer to as "standard educated English." Students come to us at the University, generally speaking, with a rather shaky grip on such English. This judgment comes as no surprise to you, of course. The same students came to *you* from junior high, or to you in junior high from grade school, with an even shakier grip. I have no intention of blaming the schools at this point, but later will have something negative to say about the colleges and universities.

Here are a few suggestions for preparing students to use college-level English.

First, ask them to write more as they speak — *when they are speaking very well.* I hope you weren't so horrified by the first clause that you missed the second one in italics. There was a time when university teachers could feel pretty safe when describing student usage. Most of the errors were embalmed in the *Harbrace Handbook,* and one could write *27e* on a paper and everybody concerned would understand, after consulting the textbook, what was involved.

This is no longer true. Many errors in usage we see nowadays cannot be found in handbooks. They have no name; they can't even be described. They look, or sound, like something written in a foreign tongue and then translated into English by someone who did not know either language very well:

(1) "Perhaps the greatest diffidence should not involve the occult but the anxiety should be towards the men who allowed the occult to ravage their common sense."
(2) "Nearly all of Fitzgerald's characters verify a lack of virtue."

Have you ever heard a student *talk* in English that sounded remotely like either of those sentences? Students have been taught — or for some reason they believe — that written English must sound, look, and think like something different from spoken English. Freshmen keep telling us that they want to write in "formal English." But formal English hardly exists in good modern writing. In most paragraphs of publishable running prose, you will find that the dominant diction is colloquial — the language of speech, in other words, which is all that the term *colloquial* means. For instance, here is a good piece of writing done by a young woman and published in *Harper's*:

> Tonight grandma is sleeping in an Indiana rest home. Each morning she packs, telling the nurse she is going back to the farm. She says she is going down the road to the bus stop to catch the Greyhound out of Indianapolis back to Coatesville.
>
> I asked her last spring if she was allowed to keep a bird in the nursing home, remembering the blue parakeet she kept in the farm kitchen.
>
> "Oh, I reckon I can keep what I want," she said. "You know, I live out in the country and can do what I want."
>
> She sits in the maple chair, thin and pale, still wearing a pink flowered dress, as she did when we trailed her into the barn. Her new companions, more than 100 geriatric patients, silently wait for the Jell-O to be served. Outside, the Indianapolis slaughterhouses, factory smokestacks, and motels have replaced the grainfields. Grandma's hair is white, for winter settled into her mind a decade ago, but tucked in her wheelchair she believes it is a farm spring.
>
> From "Roots," by Linda Parker Silverman, *Harper's*, July, 1974, p. 6

Of about 175 words here, only one (*geriatric*) could without argument be called formal. *Companion* is a borderline case.

Since 1949, I have been working with writers — including engineers, economists, zoologists, philosophers, politicians, housewives, not to mention students and all kinds of just plain people. No matter what their special interest or profession, their writing is mainly done — when it is done well — in the *standard colloquial* part of the language. If one does not normally say the word or expression, he probably shouldn't write it.

Perhaps another way of putting this point is to say that speaking and writing should be brought closer together. If you cannot speak

a paragraph easily and quickly, something is wrong. The phrases and clauses are too long; the breathing pauses are in the wrong place; or the noises that the words make are unpleasant or jarring.

When my students tell me that they "want to learn to write formal papers," I instantly object. "No," I tell them. "You want to write papers that will be read with enjoyment because they are clear, pleasant, informative, and accurate."

The issue of accuracy is paramount. If a student writes that rock music has "*loud, prevalent,* and erratic rhythms," or refers to "the *legible* description of the *highlights* of my religion," he is being inaccurate in his wording. We find ourselves in the middle of a paradox here. Much of our teaching of diction is negative: that word is too formal, this expression is jargon or shoptalk, that construction is not idiomatic; this word is colloquial. We might, by the way, avoid such use of *colloquial* since it is so misleading, and use a term like *casualism* — T. M. Bernstein's suggestion in his book *The Careful Writer*. Casualisms, by their nature, tend to be trite and inaccurate.

The paradox I mentioned is that when the student strives for accuracy, and succeeds in attaining it, the other problems that plague him tend to disappear. The accurate word does the job of communicating in its context, and propriety (that bugaboo of teacher and student alike) takes care of itself. Not always, but — significantly — much of the time. For example, the question of sloppy or inappropriate metaphor is really a question of accuracy. To write that a football player stands like "a rock of Gibraltar, waves of players washing over him" ignores the accurately stated fact that waves don't wash over that particular rock; it is too high. We tend to attack such figures, saying merely that they are trite; yet their triteness derives in part from the writer's lack of interest in accuracy. Even a freshly minted metaphor can be bad if it is not accurate, which is why the professional writer's rule goes: "Visualize the figure of speech." If it does not visualize right, it is not accurate enough to be used.

Now, fearfully, I turn to the relation of grammar to good usage. *Fearfully,* because I can hear you groan: "Is he going to drag grammar into the question?" Yes, because grammar and usage are in certain practical ways intertwined. Consider this bad usage:

> *By appointing a floor advisor with the proper authority, immediate action will be taken to solve the problem of unauthorized persons being found in the women's dorm.*

This wording is clumsy, abstract, and vague. Why? One reason is that the predication does not work well with the sentence opener.

Predication is the grammatical operation that allows speakers of English to make statements. In this operation you marry a subject to its verb:

Subject	*Verb*
Jack	was . . .
What we have done	appalls . . .
Action	will be taken

Returning to our bad sentence on the floor advisor: A predication in the passive joined to an *-ing* opener invites disaster in both grammar and usage. Muddiness in prose typically has several sources, not just one. Another instance of weak usage:

One of the reasons for supporting the union is stable employment. The predication, with the complement, is: *One* [*reason*] *is* stable employment. This hardly makes sense; it certainly does not communicate much. Nor does the full original sentence. Who should "support" the union? What does "support" imply here? Whose "employment" is involved? Does the idea of stability refer to one person or to citizens at large? And so on.

After talking with the writer, I found that he meant something like this:

If you join a union, you are more likely to be employed the year round. This sentence tells us more — at least, we can argue with it, and being able to argue with a statement is one sign that it employs competent grammar and usage. Note that the predications work well with the words chosen:

You join. . . . you are to be employed. . . .

I stress predication because it is the heart of grammar. Put the metaphor another way. It is in the act of predicating that grammar and usage come together to form the useful rhetoric of the sentence. The writer clarifies a sentence by improving both predication and his choice of words. This does not imply that other elements in a sentence are unimportant, only that predication is of great importance. Incidentally, I have never found any use, practical or otherwise, for the term *predicate.*

One final suggestion for improving students' use of words: drill them on usage, on all aspects relating to it — accuracy, suitability, specificity, idiom, connotation, jargon, metaphor. Teach them to be as wary of words as a small dog is of a large, bad tempered cat. The impression we get at the University is that the new freshman has little notion of how slippery and devious English words really are; and so instead of controlling them, he tends to be controlled by them.

I promised to say something negative about the college and university. Here it is. We "up here" pretend that we shed light on the unlettered who come to us untrained by the public school. But who produced the teachers and administrators working in that school? And who, by precept and example, set the educational standards we now claim did not help to produce freshmen who can manage "college-level" English? Who sits in the ivory tower mis-training teachers for a world he neither inhabits nor understands?

The indictment is clear enough, and clearly deserved. Having made it, I turn back to my subject. We should all perform better in teaching college-level English. You will, I am certain, do the best you can, using any materials and ideas you find sensible. We in the University will try to do better in training both the new teacher and the new freshman. Now that the silliness over the "students' right to their own language" has died down, and the relativism of the linguists has been found wanting by the profession, the prospect for success in teaching good usage seems bright indeed.

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